

A  
Brief  
INTRODUCTION  
to the Skill  
of  
FENCING  
for  
J. K. Wall  
by  
J. K.





The British Library  
**To all Lovers of Practical**

**MUSICK**

**Courteous Reader,**

**I**

Print the Scale of Musick  
or Gam-ut, in a halse sheet of  
Paper, to put in a Scholars  
Book, to save the pains of wri-  
ting, which I intended only

to have done; but upon second thoughts I have  
altered my minde, and made the addition of some  
necessary plain Rules for the better understand-  
ing thereof, and the help of Beginners. I confesse  
men better able then my selfe might have saved  
my pains, but their slownesse and modesty (being  
as I conceive unwilling to appear in Print alone)

## The Epistle to the Reader.

So (saith a matter) hath put me upon the work,  
which I must very speedily, though with the dan-  
ger of not being so well done, as they might have  
performed it. The Rules of all Arts ought to be  
delivered in plaine and briefe language, and not  
with flowers of Eloquence; and so this worke is  
most plain and easy to be understood.

The work as it is I must confesse is not all my  
owne, some part of it was collected out of other  
mens writings, which I hope will the more com-  
mend it: and if the brevity, plainnesse, and  
usefulnesse thereof may begin to be knowne with  
thee, it will encourage me to do thee more services  
in other things of this nature.

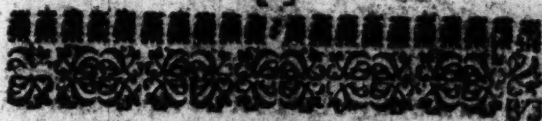
So I shall have a wit, in-mind to  
beholden 2. in the way of  
-ive to every one of good

**Thine to the utmost**

**of his endeavours,**

**John Playford.**





CHAP. I.

Of the Scale of MUSICK, called the Gam-ut.



THE GAM-UT is the Ground and Foundation of Musick both Vo-call and Instrumentall, and as Ornithoparchus reporteth, it was composed by Guido d'Arezzo about the year 960. who also in six syllables, which hee found in the first Sephick of the Hymne of S. Iohannis Baptiste.

*UT queant laxis RESonare fibris  
Mi Ira gestorum F Amuli torquent  
SOLue polati LABii reatum.*

It is supposed he drew the six names of the Notes, viz. *Ur, Ra, Mi, Fa, Sol, La*, which were so generally taught and practised in the same order, ascending, and descending; but in these latter times four of them are rarely in use, which are *Sol, La, Mi, Fa*; so that *Ur* and *Ra* are changed into *Sol, La*, and these four being found to be sufficient for the

the expressing of the severall sounds, and lesse burthen some to the memory.

Besides these names of the *Notes* there is used in the *GAM-UT* seven Letters of the Alphabet, which are set at the beginning of each Rule and Space, as G. A. B. C. D. E. F. and of these there are three *Septenaries* ascending one above the other, G. being put first, which is according to the third Letter in the Greeke Alphabet called *Gamma*, and is made thus  $\gamma$ , in token that the first derivation thereof was from the ancient Greeks.

These seven Letters of the Alphabet are called the 7 *Cliffs*, or more properly *Cleaves*, the other names or syllables adjoynd to them, the *Notes*; And by these three *Septenaries* are distinguished the severall tones or sounds, which the Scale is divided into: First the *Basse*, which is the lowest part; the second the *Means*, or middle-part; the third, the *Treble*, or highest part, so that according to these three *Septenaries*, *Gam-ut* is the lowest Note, and *Ela* the highest: And this the usuall *Gam-ut* in Mr. Morley and others, do not exceed; but it is well known that there are many Notes in use, both above and below exceed that compass, both in Votall and Instrumentall Musick, and therefore ought not to be omitted; for the Compass of Musick ought not to be confin'd: for though there be but three *Septenaries* in the *Gam-ut* of the Alphabet, which expresse the severall sounds, yet if occasion requires, you may ascend one more higher, for it is but the same again, only

the skill of Musick.

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onely eight Notes higher; or if occasion require, you may descend lower then *Gam-us* another *Septenarie*, they will be the same to those above, onely eight Notes lower, and it is usual to distinguish them thus:

Those above *Ela* are called Notes in *Alt.* as *F la us*, and *G sol re us*, &c. in *Alt.*: And those below *Gam-us* are called double Notes, as *Double F la us*, *E la mi*, &c. as being *Eights*, or *Diapasons* to those above *Gam-us*, I have therefore in the *Gam-us* of this Booke expressed them in their right places: The *Gam-us* is drawne upon foureteene *Rules*, and their *Spaces*, which comprehend all Notes or sounds usual in *Musicks* either *Vocal* or *Instrumentall*, though when any of these parts which it is divided into, come to be prickt out by it selfe, five lines is onely usual, as being sufficient to containe the compass of *Notes* thereto belonging, if there be a Note that extends higher, it is usual to adde a line in that place with a pen. But for Lessons for the *Organ*, *Virginals*, or *Harp* two staves of six lines together are required, one for the left hand or lower Keyes, the other for the right or upper Keyes.

Therefore he that means to understand what hee sings or plays, must study to be perfect in the knowledge of the *Gam-us*, and to have it perfectly in his memory without booke, both forwards and backe, and to distinguish *Cliffs* and *Notes*, in *Rule* and in *Space*, for by knowing their places, their names are easily known.

B 1

Three

# *An Introduction to*

This Scale or *Gammut* hath three Columns which shew the names of the Notes ascending and descending in their severall Keyes: the first Columnne is called *B Durale* or *B sharp*, as having no flat in *B mi*: the second is *B proper*, or *B Naturalis* which hath a *B* flat in *B mi* onely: the third is called *B fa* or *B Moralis*, having two *B* flats, the one in *B mi* the other in *E la mi*, and in these three observe that that what name the Note of any Cliffe hath, the same name properly hath his eight above or below him, be it either in Treble, Meane, or Bass.

There is an old Meeter, though not very common, yet it contains in it many pithy Rules of the Theorick part of Musick, which are to be observed of those who are yong beginners, and as it falls in our severall Chapters I shall insert it; it begins thus:



*To attaine the skill of Musicks Art,  
Learne Gammut up and down by heart,  
Thereby to learn your Rules and Spaces,  
Notes names are known knowing their places.*

*The Gammut,*

The Treble or highest Keyes The Meane or middle Keyes The Bass or lowest Keyes

# The Gamvt or Scale of Musick

with the Names of the Cleaves and Notes in  
three Several Keyes

The Treble or highest Key  
The Meane or middle Key  
The Basse or lowest Key

aa	la mi re	la	la	mi
gg	sol re vt	sol	sol	la
ff	fa vt	fa	fa	sol
E	la	la	mi	b fa
D	la sol	sol	la	la
C	sol fa	fa	sol	sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	sol re vt	sol	sol	la
F	fa vt	fa	fa	sol
E	la mi	la	mi	b fa
D	la sol re	sol	la	la
C	sol fa vt	fa	sol	sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	sol re vt	sol	sol	la
F	fa vt	fa	fa	sol
E	la mi	la	mi	b fa
D	sol re	sol	la	la
C	fa vt	fa	sol	sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	gamut	sol	sol	la
FF	fa vt	fa	fa	sol
EE	la mi	la	mi	la
DD	sol re	sol	la	la
CC	fa vt	fa	sol	sol

aa la mi re  
gg sol re vt  
ff fa vt  
E la  
D la sol  
C sol fa  
B fa # mi  
A la mi re  
G sol re vt  
F fa vt  
E la mi  
D sol re  
C fa vt  
B mi  
A re  
G gamut  
FF fa vt  
EE la mi  
DD sol re  
CC fa vt

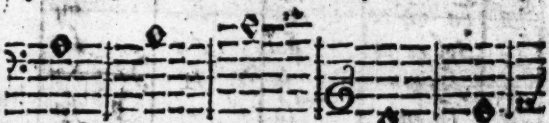
*A Second Table of the Scale or Gam-ut, in which every Key or Note is put in his proper place, according to the two signed Cleaves of the Basse and Treble.*



*D la sol E la F fa ut G sol re ut A la mi re*



*F fa ut G sol re ut A la mi re B fa b mi C sol fa*



*A la mi re B fa b mi C sol fa ut D la sol re E la mi*






*B mi C fa ut D sol re E la mi F fa ut G sol re ut*



*CC fa ut DD sol re EE la mi FF fa ut Gam ut A re*

## CHAP. II.

## Of the Cliffs or Cleaves.

**I**N the *Gamut* (as I said before) is contained three *Septenaries* of Letters, which are, G. A. B. C. D. E. F. these 7 Letters are set at the beginning of each *Rule* and *Space*, and are called the seven *Cleaves*; of these seven, four is onely usuall: the first is the *F fa ut Cleave*, which is only proper to the Basse, or lowest part, and is thus signed or marked  The second is the *C sol fa ut*, which is proper to the middle, or inner parts, as Tenor, Counter-Tenor, or Meane, and he is thus signed or marked  The third is the *G sol re ut Cleave*, which is only proper to the Treble, or highest, and is signed or marked thus 

These three *Cleaves* are called the three signed *Cleaves*, because they are alwayes set at the beginning of every line of a Song, or Lesson; for *Cleave* is derived from *Clavis*, which signifies a *Key*, for by this *Key* the places of all the Notes in the Song are known.

The fourth is the *B Cleave*; which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the flattening and sharpening of Notes, and therefore he is called *B fa*, *B mi*; the *B fa* signifies *Flat*, the *B mi* *Sharp*. The



*B fa* or *B flat*, is known by this marke **b** and the *B mi*, which is *sharp* by this **#**.

But these Rules observe of them both: First the *B fa* or *B flat* doth alter both the name and property of the Notes before which he is placed, and they are called *Fa*, making them halfe a tone or sound, lower then they were before.

Secondly, the *B mi* or *B sharp* alters the property of the Notes before which he is placed, but not their names; for he is usually placed either before *fa* or *sol*, and they retaine their names still, but their sound is raised halfe a tone or sound higher.

### CHAP. III.

*A brieft Rule for the proving the Notes in any Song or Lesson.*

**F**irst observe with what *Cleave* your Song or Lesson is signed with at the beginning, if it bee the *G sol re ut*, then if the Note be above, you must begin at *G sol re ut*, and assigne to every Space and Rule a *Key* according to your *Gamm*, ascending till you come to the Rule or Space where he is set: If a Note below your *Cleave*, then you must prove downwards to him, saying your *Gamm* backward, assigning to each Rule and Space a *Key*, till you come to his place.



CHAP. IV.

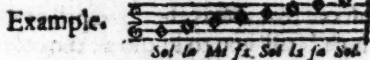
*Containing a plain and easie Rule for the naming  
your Notes in any Cleave.*

**H**AVING observed the fore-going Rule of proving your Notes to know their places, you may easily know the names also, if you follow this Rule: First observe that *Mi* is the principall or master Note, which leads you to know all the other; for having found out him, the other followes upon course, and this *Mi* has his being in foure severall places, but he is but in one of them at a time; his proper place is in *B sol*: But if a *B fa*, which as a *B flat* (as is mentioned in chap. 2.) be put in his place, then he is removed into *Es sol*, which is his second; but if a *B flat* bee placed there also, then he is in his third place, which is *A la mi re*; if a *B flat* come there also, then he is removed into his fourth place, which is *D la sol re*, so that in which of these he is, the next Notes above him ascending, are *Fa sol la*, *Fa sol la* twice, and then you meet with your *Mi* againe, for he is found but once in eight Notes: In like manner, the Notes next below him descending, are *La sol fa*, *La sol fa*, and then you have your *Mi* againe: I shall here insert the old Meeter, with examples of the Notes, for the more easie understanding thereof in the severall places.

*N.*

No man can sing true at first sight,  
 Unless he names his Notes aright,  
 which soon is learnt if that your Mi  
 You know where ere it be.

1. If that no flat be set in B,  
 Then in that place standeth your Mi,



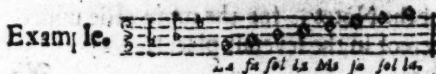
2. But if your B alone be flat,  
 Then E is Mi be sure of that,



3. If both be Flat, your B and E,  
 Then A is Mi here you may see,



4. If all be Flat, E, A and B.  
 Then Mi alone doth stand in D.



*The first three Notes above your Mi,  
Are fa sol la here you may see,  
The next three under Mi that fall,  
Them la sol fa you ought to call.*

**Example.**



*If you'd sing true without all blame,  
You call all Eights by the same name.*

### Example.



## CHAP. V.

### Of Tones, or Tunes of Notes.

**O**bserve that the 2 B. Cleaves before mentioned are used in Song for the altering of the tone or tune of Notes. the B flat changeth *mi* into *fa*, making him a semitone or half a note lower; and the B sharp raiseth the Note before which he is set halfe a Tone higher, but alters not their names, so that from *Mi* to *fa*, and likewise from *la* to *fa* is but halfe a tone, between any two other Notes is a whole tone, as from

from *fa* to *sol*, from *sol* to *la*, and from *la* to *Mi* are whole Tones, and this may be easily distinguished if you trye it on the Frets of a *Viol*, you shal perceive plainly that there goes two frets to the stopping of a whole Note, and but one fret to a halfe Note; so that is observed that *Mi* and *fa* doe serve for the flatting or sharpening the other ordinary Notes in the Scale, and they being rightly understood, the other Notes are easily applied to them; for if *G sol re mi* have a sharp set before him, it is *A la mi re flat*, and *B mi flat* is *A re sharp*, and *C. fa mi sharp* is *D sol. re flat*, &c. as being of one and the same sound. And it is observed that a *Diapason* or perfect eight contains five whole tones and two halfe tones, that is in all the seven naturall sounds, or Notes besides the ground, what flats or sharps soere there be. But for this I shall referre you to Doctor *Campions* excellent discourse or Preface which is added at the end of this Booke.

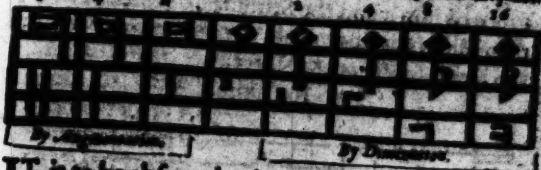
*Time, Tune and Eare must now be used;  
Or else sweet Musick is abused.*

CHAP. VI.

*The Notes, their names, proportions, and their Rest or pauses, with directions for keeping Time.*

The Notes. Their Rests or Pauses.

*Larga. Long. Brev. Semibrev. Minim. Crochet. Quaver. Semiquaver.*



IT is to be observed, that Notes have two names, one for Tune, as *Sol la mi fa*; the other for Time, or prolongation of sounds, as first the *Larga*, 2. the *Long*, 3. the *Brev*, 4. the *Semibrev*, 5. the *Minim*, 6. the *Crochet*, 7. the *Quaver*, 8. the *Semiquaver*: and these eight Notes are thus distinguished, the *Larga* being the first and longest sound, the rest as they follow one another are halfe the proportion of the Note before him. The *Semibrev* being the Master Note; for in Songs or Lessons all Times are kept to his value, which is the hand up and downe: If it be a *Long* (which is a Note of Augmentation) 'tis foure *Semibrev*s, which is the hand foure times up and down: If Notes of Diminutions as *Additions* and *Crotchets*, then such a proportion of them as amount

mount to the value of one *Semibrief* is a Time, which is the hand up at one *Minim* and downe at the other.

These Notes have often times an augmentation or addition of a prick which followes them, which is for the continuing or prolonging of the sound of that Note it follows, and the prick is halfe as much as the note which it follows: for example, if a prick be set after a *Semibriefe*, that prick addes a *Minim* more to him, and the *Semibriefe* which before but two *Minims* is now made to contain three *Minims*; the like is to the other Notes.

Example.



*The usuall Moods may not here be mist,  
In them much cunning doth consist.*

## CHAP. VII.

*Of the Moods or Proportions of the Time,  
or measure of Notes.*

There are foure Moods, that is to say, The Perfect of the More, The Perfect of the less, The Imperfect of the More, The Imperfect of the less.

*Imperfect of the More*, *The Imperfect of the Lesse*: all these four have been of much use in former times: but what our late Masters of Musick have composed either for Voice or Instrument, make use onely of the two latter; that is to say, the *Imperfect of the More*, the *Imperfect of the Lesse*, one being called the Triple Time, the other the duple, or Common Time: however I will give you the definition of all foure in their order, and be more large upon the two latter, because of most use to all yong Practitioners.

The *Perfect of the More* is when all go by three, as three Longs to a Large, three Briefs to a Long, three Sembriefs to a Brief, three Minims to a Sembrief, and his signe or mark is thus ○ 3.

Example.

*The Perfect of the More.*




The *Perfect of the Lesse* is when all goe by two, except the Sembriefs, as two Longs to a Large, two Briefs to a Long, three Sembriefs to a Briefe, two Minims to a Sembriefe, &c. and his signe or marke is made thus (1) 3. Example.

*The Perfect of the Lesse.*

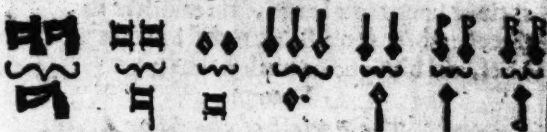





*The Imperfect of the More*, is when all goes by two, except the Minims, which goes by three, as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Briefe, three Minims to a Sembriefe, with a prick of Augmentation (else it would not beare the proportion of three Minims, which is called a Time) and two Crochets to a Minim, &c. his Mood is thus signed  and this is called the Triple Time.

Example.

*The Imperfect of the More.*



This Mood is much used in *Myrr Jongs* and *Galliards*, and is usually called *Galliard* or *Triple time*, and this *Triple time* is in some Lessons, as *Coranto's*, *Sarabands*, and *Jigs* brought into a Measure, as swift againe, for as before three Minims or Sembriefs with a prick made a Time, in this three Crochets makes a Time, or one Minim with a prick, and this measure is knowne by this signe or mark , which is usually called *Three to one*.

Example.





The fourth and last Mood, which is the *Imperfect of the Lesse*, is when all goes by two, as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Briefe, two Minims to a Sembriefe, two Crochets to a Miniam, &c. and this is called the Duple or Sembrief Time, and this *Mood* is thus marked C, and is usuall in Songs, Fantasia's, Pavans and Almans, and the like.

*The Imperfect of the Lesse.*



Having in this Chapter given you the Definition of the foure Moods now used and their proportions, I think it not amiss to give you a short account of the five Moods used by the ancient Grecians in their severall varieties of their Musick, out of Mr. *Bakers* learned Treatise of Musick.

CHAP. VIII.

*The five Grecian Moods their Names.*

1. The Dorick, 2. the Lydian, 3. the Aeolick, 4. the Phrygian, 5. the Ionick.

The Dorick Mood consists of sober slow timmed Notes (or counterpoint) which in composition

position of parts goes Note for Note, be they of two, three, or four parts, as is usuall in Church Tunes to the usuall Psalms, by Mr. *Rowley* and others in foure parts, and other pious Canticles in *Monstr*; and this *Dorick* had his name from *Doris*, a civill part in *Græce* neare *Athens*.

2. The *Lydia Mood* was that to grave, full, solemn Musick, the Descent or Composition being of slow time fitted to sacred Hymnes, or Anthems, or spirituall Songs in prose, sometimes in verses alone, and sometimes in a full *Chorus* of foure or five parts. This *Mood* had its derivation from the famous River in *Lydia* called *Pasolus*, and the winding retrograde *Meander*, representing thereby the admirable varieties of sounds in Musick in its passing by the chiefe Cities of *Philadelphia* and *Sardis*, being the Royall seat of the *Rise* *Croesus*.

3. The *Eolick Mood* was that which was of a more Ayery and soft pleasing sounds, as your *Adrigals*, or *Fa la's* of five and six parts, which were composed for Viols and Voyces by many of our Excellent English Authours, as Mr. *Morley*, *Wilkes*, *Wilby*, *Ward*, and others, and had his derivation from *Eolia* (a Kingdome of *Eolus*) whence hee is faigned to send his rushing windes, the which do resemble this Mood, that is so commixt with fancy and Ayery sounds.

4. The *Phrygian Mood* was a more warlike and courageous kinde of Musick, expressing the Musick of Trampets and other Instruments used of old, exciting

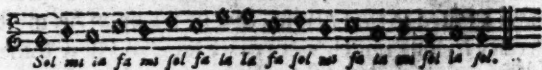
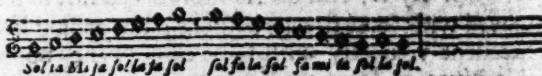
cing to Arms and activity, as *Alanus*, and the like. This *Alanus* had a derivation from *Phrygia* (a region bordering upon *Lydia* and *Caria*) in which is *Clos* that marshall Mare Towne, and the most high hill *Ius* famous for the *Trojan War*: and many Historians have written of its rare effects in warlike preparations. (*Selden in Illyria T.*) writes of *Timotheus* a skillfull Musician, that when *Alexander* the Great was much dejected in his minde, and loath to take up Arms, hee with his *Phrygian Flute* expressed such excellent sounds and varieties of Musick that the Kings passions were immediately stirred to war, and presently and took up Arms. But the story of *Orion* Musician, passes all, who had given forth that by his Musick he could drive men into what affections he listed, being required by *Bonus* King of *Danmark* to put his skill in practice, hee with his *Flute* or *Polyphonic Lyre* expressed such effectuall melody and harmony in the variety of changes in severall *Keys*, and in such excellent *Fagg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions; but ending his excellent voluntary with some choise Fancy upon this *Phrygian Mood*, the Kings passions were altered and ended so that heigh, that he fell upon his most trusty friends which were neare him, and slew some of them with his fist for lacke of another weapon, which our Musician perceiving ended with the sobor *Durick*; the King came to himselfe and much lamented what he had done. This is recorded at

large by *Krauzius lib. 5. Dania cap. 3.* and by *Saxe Grammaticus lib. 12. Hist. Dania* and others.

5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant, amorous Songs, Coranto's, Sarabands and Jigs, used for honest mirth and delight in Feasts and other merriments. This Mood had its derivation from the *Ionians* of *Ionia*, which lies between *Eolia* and *Caria* a situation full of all pleasure, whose plenty and idleness turned their honest mirth into lasciviousness. By this Mood was the *Pythagoreans Hymnus* or morning Musick, which awakened and roused their dull spirits to study and action. The abuse of this Mood is soone reformed by the sober *Doricks*, for what this excites above moderation, the other draws into a true *Decorum*.

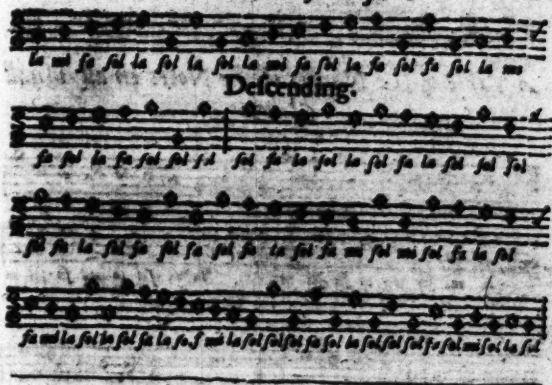
*Heer followeth three plain Songs for the first  
Tuning of the voyce.*

*For the ascending and descending eight Notes.*



*Ascending;*





*Adjuncts, or Characters used in Musick.*

**A Direct 7**

Which is placed at the end of the line to direct where the first Note of the next line standeth.

## A Double Barr ¶:

**Which divides the strains of a Song or Lesson.**

## A Repeat:S:

To repeat over such a part of a Song or Lesson as  
guine.

## A Field

**Or a Clasp, put at the end of a Song or Lesson.**

*A Table of the Names of the Notes in all usual Cleaves,*





*A Preface, or Briefe Discourse of the nature  
and use of the Scale or Gamut.*

By Dr. THOMAS CAMPION,

**T**HERE is nothing doth trouble, and disgrace  
our Traditionall Musitian more, than the  
ambiguity of the termes of Musick, which  
cannot rightly distinguish them, for they  
make him incapable of any rationall discourse in the  
Art he professeth: As it wee say a lesser Third con-  
sisteth of a Tone, and a Semi-tone; hereby a Tone is  
want a perfect Sound, or (as they name it) a  
whole Note: But if wee ask in what Tone is this or  
that Song made, then by Tone wee intend the Key

ni

C. 4

which



which guides and ends the whole Song. Likewise the word *Note* is sometime used properly, as when in respect of the forme of it, wee name it a round or square Note; in regard of the place we say a Note in Rule, or a Note in Space; so for the Time, wee call a Brieft, or Sembrift a long Note, a Crochet, or Quaver a short Note. Sometime the word *Note* is otherwise to be understood, as when it is *signum pro signato*, the signe for the thing signified: so we say a Sharp, or flat Note, meaning by the word Note, the sound it signifies; also we term a Note high, or low, in respect of the sound. The word *Note* simply produced, hath yet another signification, as when we say this is a sweet Note, or the Note I like, but not the words, we then meane by this word Note, the whole Tune, putting the part for the whole. But this word *Note* with addition, is yet far otherwise to be understood, as when we say a whole Note, or a halfe Note, we mean a perfect or imperfect Second, which are not Notes, but the severall distances between two Notes, the one being double as much as the other; and although this kinde of calling them a whole and a halfe Note, came in first by confusion, yet custom hath now made that speech passible.

In like manner there can be no greater hinderance to him that desires to become a Musitian, than the want of the true understanding of the Scale, which proceeds from the error of the common Teacher, who can doe nothing without the old Gamut, in which there is but one Cliffe, and one Note, and yet  
in



in the same Cliffe he will sing *re and fa*. It is most true, that the first invention of the Scale as was a good invention, but then the distance of Musick was cancelled within the number of twenty Notes, so were the six Notes properly invented to help youth in vowelling; But the liberty of the latter age hath given Musick more space both above and below, altering thereby the former naming of the Notes the curious observing whereof hath bred much unnecessary difficulty to the learner; for the Scale may be more easily and plainly exprest by some Notes than by six, which is done by leaving out *Do* and *Re*.

The substance of all Musick, and the true knowledge of the Scale, consists in the distinction of the halfe note, which is exprest either by *do*, *fa*, or *la* *fa*, and they being known in their right places, the other Notes are easily applyed unto them.

To illustrate this I will take the common Key which we call *C* as it, both sharp in *F* and flat as also flat in *B* flat, and shew how with *do* they may be exprest by these four Notes; which are *So*, *La*, *Re*, *Fa*.

I shall need no more then one eighth for all, and that I have chosen to be in the Base, because all the upper eighth depend upon the lowest eighth, and are the same with it in nature; then thus first in the sharp:

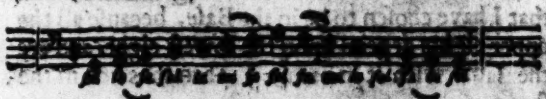


First observe the places of the halfe Notes, which are marked with a halfe circle, and remember that if the lowest be *A* *fa*, the upper halfe Note is *A* *fa*, and contrariwise if the lowest halfe Note be *A* *fa*, the upper must be *A* *fa*.

It will give great light to the understanding of the Scale, if you try it on a Lute, or Viol, for there you shall plainly perceive that three go two from to the raising of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former might may be expressed.

Here you may discern that between *A* and *C*, and *C* and *E*, is interposed a *fa*, with makes it double as much as *E* and *F* which is mark for the halfe Note, so the whole Note you see contains in it the space of two halfe Notes, as *A* *C* being the whole Note, contains in it these two halfe Notes, *A* *E* and *E* *C*.

Now for the setting of the Notes, let this be a generall rule, above *F* ever to sing *sol*, and so sing *sol* ever under *A*.



Here in the flat *G* as *so*, you may finde *A* *fa* below, and *A* *fa* above; which on the Lute take their places thus:

The



The lower half Note is between C and D, the higher between E and A: but next let us examine this Key as it is flat in

*Flauti*, which being proper to be set in *Alto*, so is it to be sung with ease, *La* instead of *Re*, being the right limits of this eight.



*Alti* shall hold his place below, & *La* *Fa* above, but you removed a Note lower. The same on the *Luci*.

You shall now find the upper half Note placed a step lower than it was in the example of the flat *Gem* which was set down before, by reason of the flat in *Flauti*, which is a whole Note but half so much as it was before sharp.

There is one way for a man that would either with ayd or without, or by his own industry learn to sing, and he shall well be in mind the placing of the half Notes, it will save him much in the knowledge of the cords, which have all their variety from the half Note.





*Heere follows the plain Direction for the  
Basse Violl, & Violl de Garbon.*

**T**he *Basse Violl* is that which usually plays the ground or lowest part, which is called the *Basse*, and hath six strings, which are usually named thus: The first is called the *Treble*, the second the *Small* *Viola*, the third the *Great* *Viola*, the fourth the *Counter* *tenor*, the fifth the *Low* or *Garbon*, the sixth the *Bass*. Or they may be called by the Notes they are tuned in: the first *double D la solre*, the second *A la mi*, the third *F la ut*, the fourth *C la fa*, the fifth *G la re*, the sixth *double Bb la re*; and these six strings have seven frets, on which are *sharp* all Notes, *sharp* *flat* or *sharp*, as appears by the following Table.

For the tuning thereof I shall give you two Rules, the first is by the Notes, the second by Letters. By Notes thus: first raise your *Treble* or first string as high as you can give it will hold without breaking, then tune your second to be four Notes lower, and the third four Notes lower than the second, and the fourth four Notes lower than the third, and the fifth four Notes lower than the fourth, and the sixth is tuned five Notes lower than the fifth, as being an *octave* or *Dispos* to the fourth string.

The

The second Rule for tuning is by eight Letters, which are A. B. C. D. E. F. G. H. and they are thus known, A is the string open, the other seven Letters are assigned to the seven Frets on the Neck of the *Viol*, B. being the first Fret, C. the second; &c. First raise your *Treble* as high as it will beare, and then stop your *second* string in F. and tune till it agree in sound with the *Treble*, then stop your *third* in F. and make it agree in sound with your *second*, then stop your *fourth* in E. and make it agree in sound with your *third*, then stop your *fifth* in F. and make it agree in sound with your *fourth*, then stop your *sixth* string in F. and make it agree in sound with your *fifth*. This being exactly done, your *Viol* will be perfectly in Tune. The next thing to be known is your Notes according to the *Gambus* on the 6 strings of your *Viol*, for which followeth a poetic Rule.

~~Violin~~  
A Table to finde all Notes of all on the Bassic *Viol*, either flat or sharp, beginning at the sixth string, and so upwards to the rest, still ascending to the highest Note on the first or *Treble* string, according to the seven Frets.

6

Double D flat.	Double E flat.	D flat.	D flat.	D flat.
	Blas.	Fret.	Fret.	Fret.
Sixth string open.	Sixth string first fret.	Sixth string second fret.	Sixth string third fret.	Sixth string fourth fret.

First system of musical notation with five staves. The notation consists of wavy lines and circles, representing musical notes and rests. The text below the staves is as follows:

First staff: *First staff*  
 Second staff: *Second staff*  
 Third staff: *Third staff*  
 Fourth staff: *Fourth staff*  
 Fifth staff: *Fifth staff*

Second system of musical notation with five staves. The notation consists of wavy lines and circles, representing musical notes and rests. The text below the staves is as follows:

First staff: *First staff*  
 Second staff: *Second staff*  
 Third staff: *Third staff*  
 Fourth staff: *Fourth staff*  
 Fifth staff: *Fifth staff*

Third system of musical notation with five staves. The notation consists of wavy lines and circles, representing musical notes and rests. The text below the staves is as follows:

First staff: *First staff*  
 Second staff: *Second staff*  
 Third staff: *Third staff*  
 Fourth staff: *Fourth staff*  
 Fifth staff: *Fifth staff*

Fourth system of musical notation with five staves. The notation consists of wavy lines and circles, representing musical notes and rests. The text below the staves is as follows:

First staff: *First staff*  
 Second staff: *Second staff*  
 Third staff: *Third staff*  
 Fourth staff: *Fourth staff*  
 Fifth staff: *Fifth staff*

Fifth system of musical notation with five staves. The notation consists of wavy lines and circles, representing musical notes and rests. The text below the staves is as follows:

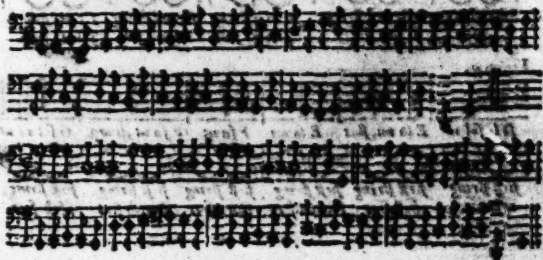
First staff: *First staff*  
 Second staff: *Second staff*  
 Third staff: *Third staff*  
 Fourth staff: *Fourth staff*  
 Fifth staff: *Fifth staff*



These Directions for the *Basse Viol* will also serve for the *Treble Viola* for *G sol re ut* upon the *Basse* is also *G sol re ut* on the *Treble*, and the strings of the *Treble* are tuned according to the strings on the *Basse*, onely eight Notes higher.

The *Tenor Viol* is an excellent inward part, and much used in consort, especially in *Fancies* or *Airs*, of three, four, and five parts, and is tuned in the same manner, as the *Basse* and *Treble* is, but betwixt both; for it is tuned four Notes higher then the *Basse*, and five Notes lower then the *Treble*, and the first string or *Treble* of it is *G sol re ut*, the 2. *D la sol re*, the 3. *A la mi re*, the 4. *F fa ut*, the 5. *C fa ut*, the 6. *Gamm*: For the Notes and their names and proportions of Time I have before mentioned them, for the same *Gamm* and Notes that serve for Vocall Musick do also serve for Instrumentall. Thus I have briefly given you these Rules of the Theorik part, the practick remains on your part, in the which I dayly wish you a good success.

*Two short Lessons to begin on the Bass Viol.*



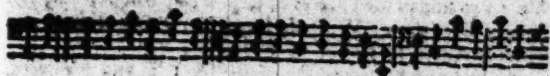
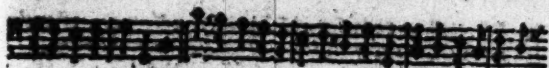


4.3 parts.

**Baffus.**

Alphon. Ferabosco.

**Almaing.**



**Alumino.**



a. 2 parts.

**Treble:**

Alphon. Ferebee

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**F I N I S.**

